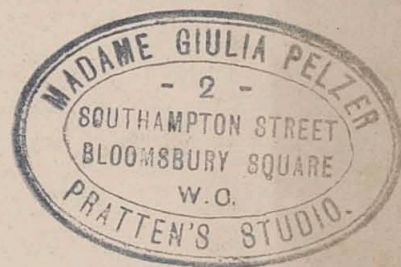


AS USED BY
Her Royal Highness the Princess Louise
AND
Her Royal Highness the Princess Beatrice

MADAME R. SIDNEY PRATTEN'S
INSTRUCTIONS
FOR THE
GUITAR.

TUNED IN E. MAJOR.



For the Use of Her Pupils.

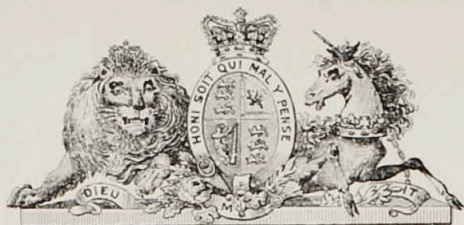
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Price 10/6

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London;
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Where may be had

All her Publications for the GUITAR VOCAL & INSTRUMENTAL (being the largest Collection of Modern Guitar Music in Europe) also her GUITAR SCHOOL, in 2 Parts. 2/6 each.

Being Complete Instructions for Modern Guitar Playing in the Common Key and her last Work LEARNING THE GUITAR SIMPLIFIED, Price 10/6 FORMING A KEY AND COMPANION TO THE ABOVE.

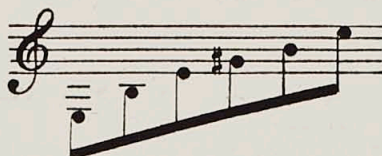
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PREFACE to MADAME R. SIDNEY PRATTEN'S

New and Enlarged Editions of Instructions for the Guitar

tuned in E Major thus



Having been asked by those who have only seen this Book of mine in E Major, if I only teach and play in this Key, my answer is, I teach and play in both Keys, as will be seen by my Guitar School, an elaborate Work for the ordinary Key. tuned thus:

published by Mess^{rs} Boosey & Co, 295, Regent St, where, in case of change of residence, my address may always be obtained.*



The advantages of the Guitar being tuned in E Major to those who have little time for practice, or take up the Instrument late in life, are, that they are enabled to learn more elegant effects and numbers of pieces or songs, in a shorter space of time than in the ordinary key.

They learn more easily to tune it, the chords and positions being less cramped, a good touch and tone are more readily acquired, and after having gained a certain amount of knowledge and proficiency on the Instrument, to enable them to give pleasure to others, and amuse themselves, they can pursue their studies in the ordinary key with comparative ease, but had they begun that way, might have given it up, disheartened with its apparent difficulties.


* Also, my last new work **LEARNING THE GUITAR SIMPLIFIED** forming a key and companion to the above price 10/6.

HINTS ON TUNING AND STRINGING THE GUITAR.

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I have often heard the following remarks. 1.—“I cannot get my Guitar in perfect tune.”— 2.—“My Guitar will not keep in tune.”— 3.—“My strings are always breaking.”

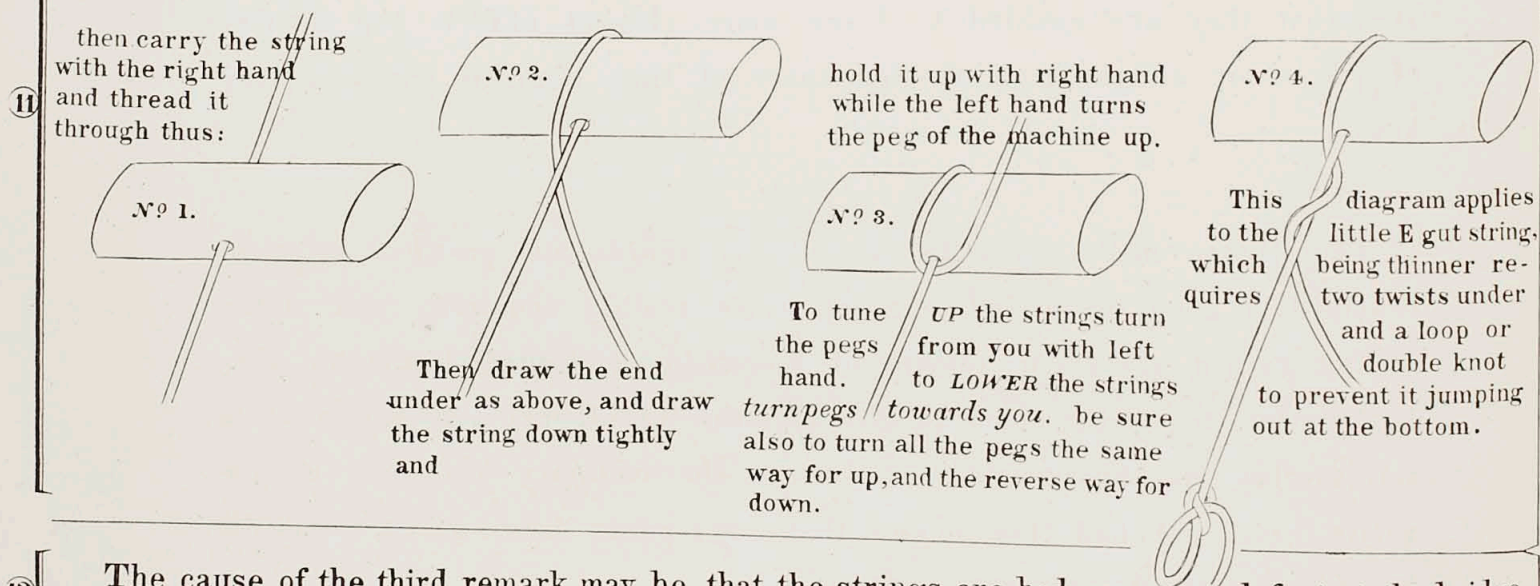
The first may be caused by bad or “false” strings. When the string is “true” it will sound a perfect octave of the open string when pressed at the 12th fret thus:  if the string is false, then, it will sound either too sharp or too flat at the octave.

The way to try the gut strings is thus:— 

The Harmonics at the 12th fret are always perfect, so, if the string is good, the note that is pressed at the 12th fret should be the same sound as the HARMONIC NOTE on the 12th fret, if too sharp or too flat take off the string and turn it from the top to the bottom, the flaw, or defect in the string may disappear above the first fret, and the string found quite good or nearly so— but if still false, it will be found to be as much too high as it was too low before, or vice versa. If the first gut string is long enough, I invariably cut it in half it being easier to turn if false. Then if both ends are bad I have a fresh piece to try for the third or fourth time.

TO THE SECOND REMARK—I examine if the machine is bad or worn out:— As the machine may run down, or the strings have not been put on properly. By not twisting the strings under when put on they will not keep tight but continue to slip and run down, I therefore make these drawings to shew how the strings should be put on.

First make a knot at the end of the string, and put it in at the bridge where the pegs are



12 The cause of the third remark may be, that the strings are bad, or some defect at the bridge, nut, or machine, (which cuts the strings) or, the Guitar is tuned too high.

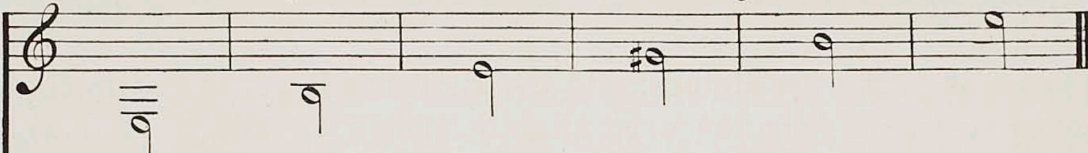
13 To avoid the inconvenience of the strings breaking, I suggest to my pupils to tune the strings of the Guitar a whole note lower. Tuning the E silver string to D of the Piano, and the other notes in rotation, by this means the strings are not so hard to press down, nor so liable to break.

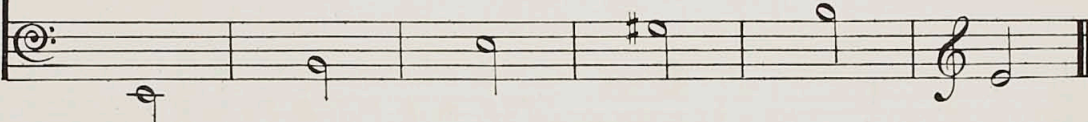
14 Unless playing with other instruments, for my own playing, I generally tune my Guitar a whole note lower, as above suggested, by that means the strings vibrate better and a more sympathetic tone is produced. See page 4. Nº 15a

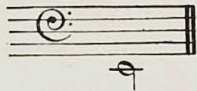
METHOD OF TUNING THE GUITAR IN E MAJOR.

Strings to be tuned thus, in unison with the notes of the Piano marked under them.

Silver Strings *Gut Strings*

Guitar. 

Piano. 


or tune thick silver string (E) in unison with E on Piano  then place 2^d finger on the 7th fret. . . . and tune next silver string B in unison with it.

D^o 5th fret of B. D^o E

D^o 4th d^o . . . E. Gut G

D^o 3^d d^o . . . G. D^o B

lastly. 5th d^o . . . B. D^o E

result. 

Open strings are indicated by 0 .

1st finger of left hand. 1 .

2^d d^o 2 .

3^d d^o 3 .

4th d^o 4 .

Thumb. *

Fingering for right hand is marked thus:

Thumb ^

1st finger

2^d :

3^d :

THE FIRST LESSON.

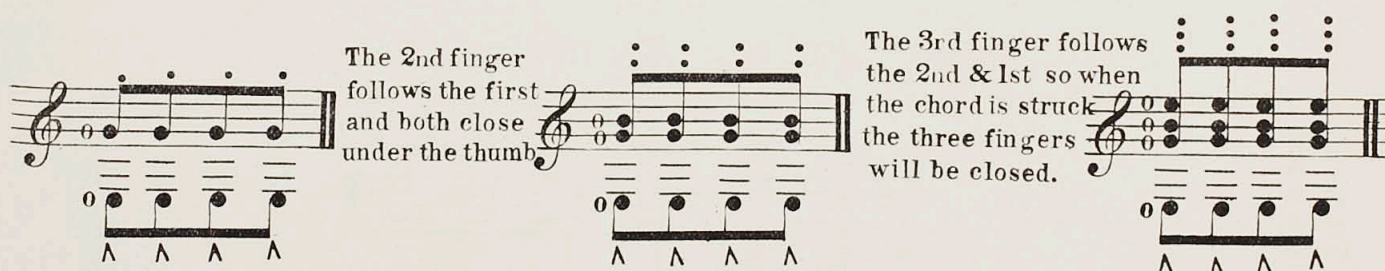
The Six open strings.



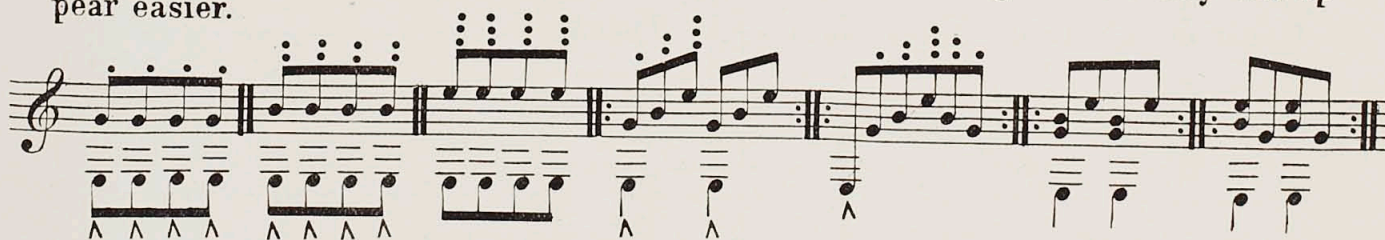
Learn to strike the strings with the right hand, put the little finger down on the sounding board, raise the wrist slightly, and strike with the following fingers.



To strike the following, and to form the position of the hand, let the thumb always close over the first finger, resting between the first and second joint. see drawing of M^{me} Pratten's hand showing the position of striking the strings N^o 2.



Should the pupil find a difficulty in playing the three preceding Exercises, leave them for a while, and practice the following, when on returning to them they will appear easier.



Sometimes, at the beginning pupils have a difficulty in striking the three Gut strings together with the three fingers; In that case, I suggest that they should strike in the following manner, not using the third finger until the position of the right hand is formed.



All Guitars should have marks placed on the neck at the 5th, 7th, and 9th frets, as it is a guide to find the different positions.

SIX OPEN STRINGS.

NECK.

BODY OF THE GUITAR.

0th fret

1st fret

2nd fret

3rd fret

4th fret

5th fret

6th fret

7th fret

8th fret

9th fret

10th fret

11th fret

12th fret

13th fret

14th fret

15th fret

16th fret

17th fret



All Guitars should have marks placed on the neck at the 5th, 7th, and 9th frets, as it is a guide to find the different positions.

SIX OPEN STRINGS.

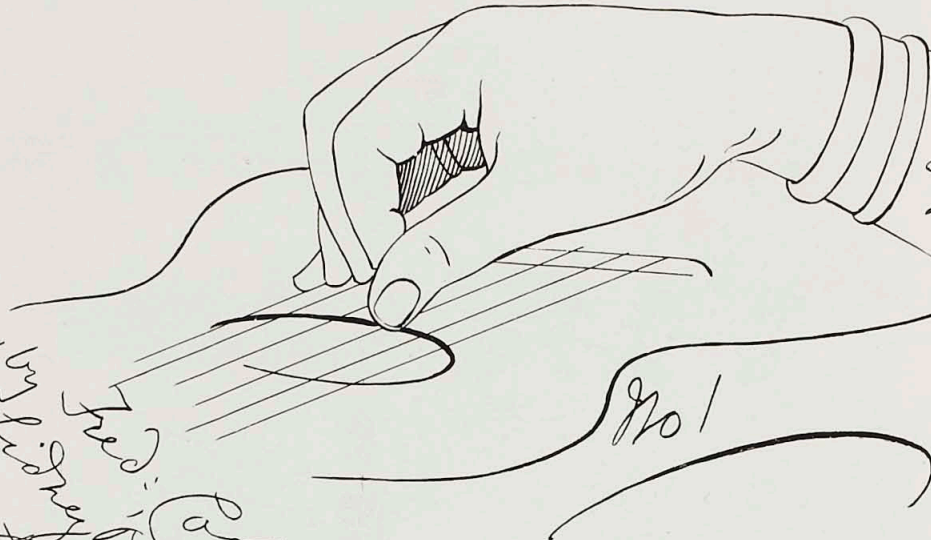
F B E G B E

BODY OF THE GUITAR.

Mad: R. Sidney Pratten's Instructions for the Guitar tuned in F Major.

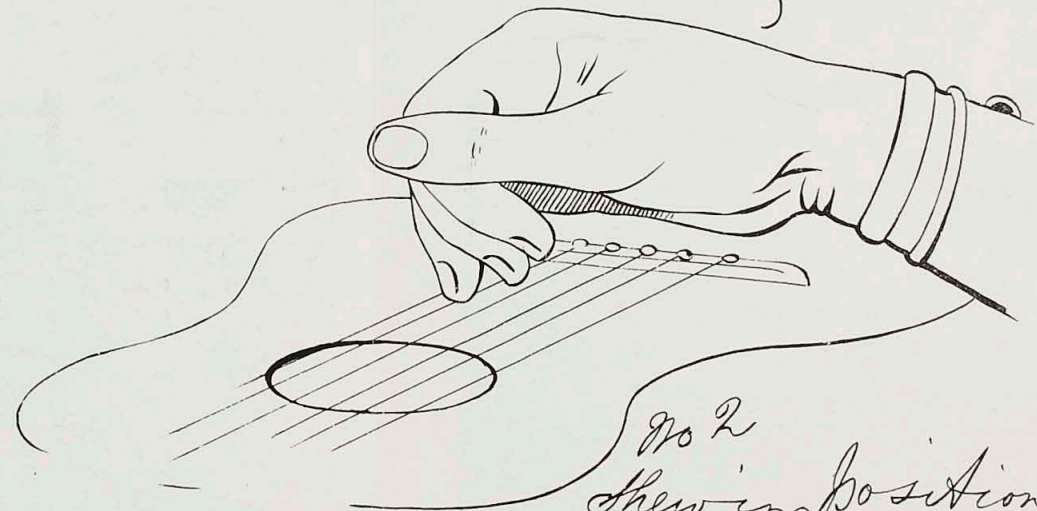
Handwritten note: The life of...

No 1
Models of Mme Lidney Pratten's hand
shew how to strike the strings of
the guitar & position of hand

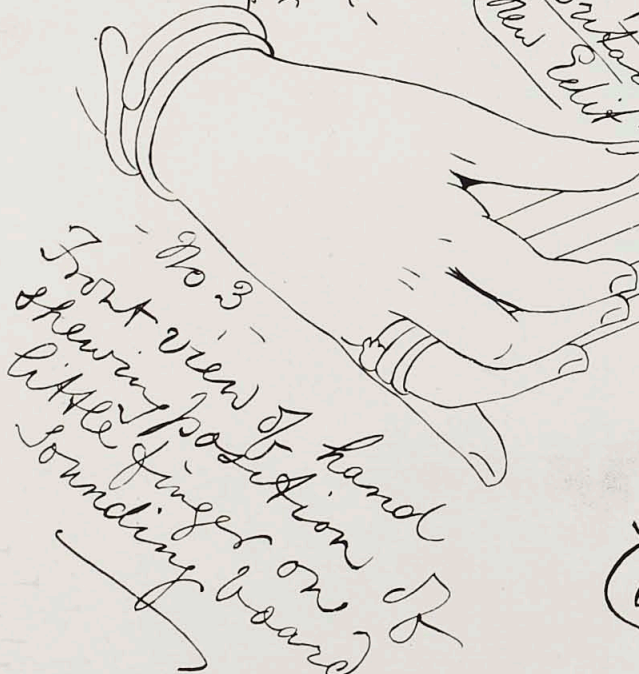


No 1

Drawn by Fred A. Mann.
For Mme Lidney Pratten's celebrated book
"Learning the Guitar & Simplified"
see "Grecian" & "The Guitar"
also "The Guitar" & "The Guitar"
Dicks & Music & under
under "Guitar"



No 2
shewing position
of fingers, when the
strings are struck



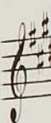
No 3
Front view of hand
shewing position of
little finger on
sounding board

Catherina Josepha Pratten
London. 1883.

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R
four



No



EXERCISES FOR LEARNING TO STRIKE THE SIX OPEN STRINGS
WITH THE RIGHT HAND, BEFORE LEARNING THE SCALE.

E Silver. B Silver. E Silver. G# Gut. B Gut. E Gut.

Repeat the following bars
four times each until perfect.

The Six Open Strings.

The Six Open Strings.

E Silver. B Silver. E Silver. G# Gut. B Gut. E Gut.

Scale.

E F G A B C D E F G A B C D E F G A

Chromatic Scale.

0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 0 1 2 3 4

When these two chords are learnt, and the following exercises, the pupil can learn the Songs "Bruder ich" and "Pretty Birdie:"

the Songs "Bruder ich" and "Pretty Berdie." When these two choruses are learnt, and the following exercises are practised.

The musical score consists of five systems of music. Each system has a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The first system includes fingerings (0, 1, 3) and slurs over groups of notes. The second system includes fingerings (0, 0, 0, 1, 0, 3). The third system includes fingerings (0, 0, 0, 3, 0, 1). The fourth system includes fingerings (0, 0, 1, 3). The fifth system is a simple melodic line. Below each staff are several horizontal lines representing bass staves, some with notes and others empty, indicating a multi-staff arrangement.

MAJOR'S S. PRATT'S INSTRUCTIONS E major Tutor.

All guitars should have marks placed on the neck at the 5th, 10th, and 15th frets, as it is easier to find the different positions.

All Guitars should have marks placed on the neck at the 5th, 7th, and 9th frets, as it is a guide to find the different positions.

SIX OPEN STRINGS.

NECK

BODY OF THE GUITAR

1st fret 1st fret

2nd fret 2nd fret

3rd fret 3rd fret

4th fret 4th fret

5th fret 5th fret

6th fret 6th fret

7th fret 7th fret

8th fret 8th fret

9th fret 9th fret

10th fret 10th fret

11th fret 11th fret

12th fret 12th fret

13th fret 13th fret

14th fret 14th fret

15th fret 15th fret

16th fret 16th fret

17th fret 17th fret

All Guitars should have marks placed on the neck at the 5th, 7th, and 9th frets, as it is a guide to find the different positions.

SIX OPEN STRINGS.

0 0 0 0 0 0

SILVER SILVER SILVER GUT GUT GUT

1st fret 1st fret

2nd fret 2nd fret

3rd fret 3rd fret

4th fret 4th fret

5th fret 5th fret O

6th fret 6th fret

7th fret 7th fret O

8th fret 8th fret

9th fret 9th fret O

10th fret 10th fret

11th fret 11th fret

12th fret 12th fret

13th fret 13th fret

14th fret 14th fret

15th fret 15th fret

16th fret 16th fret

17th fret 17th fret

NECK.

BODY OF THE GUITAR.

Made R. Sidney Pratten's Instructions for the Guitar tuned in E Major.

30 To
page - in

Open
string

31 H
harmon
is to pla
finger o
with gr
the stri
will con
remove

Jump
each ti
four to
is vibr

32 p

When
finger
M^{re} R. S. H.

(30) To form the position of the left hand the following exercise may be practiced with advantage— in the first or second lesson. Play chromatic scale on the 1st string.

	<p>0 1 2 3 4 1 2 3 4 1 2 3 4</p>
<p>E</p>	<p>1st position.</p>
<p>Open string.</p>	<p>hold each finger down after each note is played, then lift up 2nd 3rd & 4th fingers simultaneously leaving the 1st finger on the 1st fret, then</p>
	<p>5th position.</p>
	<p>without leaving the string let the 1st finger glide down on the 5th fret the 2nd 3rd & 4th following as before then lift up 2nd 3rd & 4th fingers simultaneously, then</p>
	<p>9th position.</p>
	<p>glide the 1st finger from the 5th fret to the 9th & 2nd 3rd & 4th fingers follow as preceding.</p>
	<p>The same exercise may be played on the B & G gut strings.</p>

(31) HOW TO MAKE HARMONICS SOUND PROPERLY. To simplify the practice of harmonics, it is better to try them at first, *very slowly* the *secret* of making them sound clear — is to place the finger *exactly over the fret marked, quite straight* (like a pencil), (the 1st or 3rd finger of left hand) lay the finger across the string or strings *as light as a fly*, strike the string with greater force than usual with right hand — and when the left hand finger feels the tingle of the string struck, then, throw the *left hand quickly* back from the wrist, and the harmonic sound will continue to vibrate, but if left on the string too long, the vibration is stopped. For harmonics, remove thumb from back of neck to enable the hand to be thrown back from the wrist.

EXERCISE ON HARMONICS.

The 12th fret harmonics sound an octave higher.

12th fret harmonics.

Jump 1st finger off the string each time it is struck and count four to each note while the string is vibrating.

The 7th fret harmonics produce the sounds of the small notes written over an octave higher.

7th fret harmonics.

Use 1st finger for 12th fret and the 3rd finger for the 7th & 5th frets.

For further explanations of the different sounds of harmonic notes produced, on the 12th 7th & 5th frets. See next page, also, pages 12 & 13 paragraph (29).

The 5th fret harmonics produce the same notes 2 octaves higher.

5th fret harmonics.

(32) Play these very slowly at first.

When the harmonics are in quick succession then there is only time to throw off the *straightened* finger without the hand being thrown back from the wrist.

M^{rs} R. SIDNEY PRATTEN'S Instructions for the Guitar tuned in E Major.

All Guitars should have marks placed on the neck at the 5th, 7th, and 9th frets, as it is a guide to find the different positions.

SIX OPEN STRINGS.

1st fret

2nd fret

3rd fret

4th fret

5th fret

6th fret

7th fret

8th fret

9th fret

10th fret

11th fret

12th fret

13th fret

14th fret

15th fret

16th fret

17th fret

BODY OF THE GUITAR.






NECK

Made R. Sidney Pratten's Instructions for the Guitar tuned in F Major.

WALTZ N^o 2.

The musical score is written for guitar in E major (three sharps) and 3/4 time. It consists of six systems of music. The first system has two staves. The second system has two staves. The third system has one staff with '12th Harm:' markings above certain notes. The fourth system has one staff with 'N^o 2.' at the beginning. The fifth system has one staff. The sixth system has one staff. Various guitar-specific notations are used throughout, including natural harmonics (indicated by a small circle above a note), and chord markings (indicated by numbers 0, 1, 2, 3, 4, and symbols like ⊕, ○, (, and ~) placed next to the notes or chords.

The following marks placed at the side of chords indicate the different ways they are to be struck.

 *Dash.*
  *Drum.*
  *Twirl.*
  *Nails.*
  *Arpeggio.*

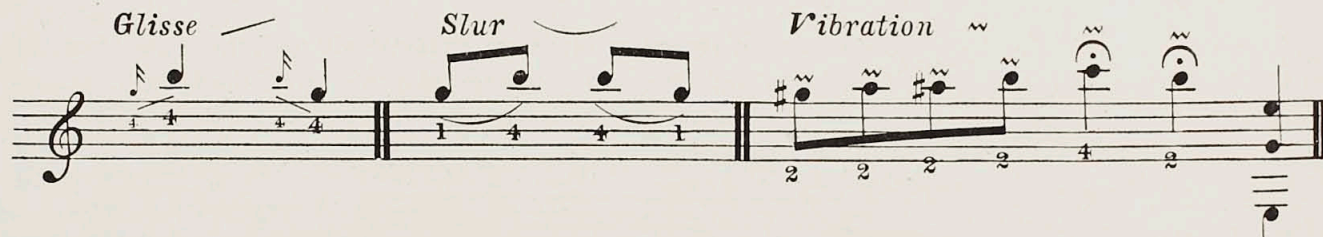
For explanation of these signs see M^{me} Pratten's celebrated book "Learning the Guitar Simplified" for the ordinary way of tuning price 10/6.

Mad^{re} R. S. Pratten's Instructions in E Major.

Examples.



After this the Pupil can learn N^o 1. of "Songs of all Nations."



Harmonics are made on the 12th 7th and 5th frets and sometimes on the 4th and 3^d, and are generally written small notes.



To Barre, place the first finger across the fret marked, and press it very tightly. In Songs arranged in E major the 2^d 4th 5th and 7th frets Barre are often used.



The effects produced by the LEFT HAND are GLISSÉ, SLURS, APPOGGIATURA, VIBRATO and HARMONICS.

25

Slide forward. effect produced. Slide backward. effect.

GLISSÉ.

Strike the G#, then let the little finger slide quickly down to the E, which will sound sufficiently without striking the string again. see Waltz pages 13 & 15.

26

SLURS.

ASCENDING.

Strike E with right hand and while the string is sounding, thump the first finger of the left hand to make the F# sound.

DESCENDING.

Strike the F# with right hand, then quickly pull the 1st finger of the left hand off the string so that the E may sound.

ASCENDING.

Strike the E with right hand, then quickly thump F# and G# with the 1st & 3rd fingers of left hand.

DESCENDING.

First place both fingers of left hand on G# and F# ready then strike G# with the right hand, then pull the string with the 3rd finger so that the F# sounds, then pull 1st finger so that the open E sounds.

27

APPOGGIATURA.

a note of embellishment, generally written in smaller type.

Extract from page 25.

Place second finger ready, then strike the B with the right hand, thump C with left hand, then quickly pull 3rd finger to make B sound. Always play Bass with the first little note.

28

VIBRATO. w

A very charming effect, as used on the Violin and Violincello.

Place the left hand finger on the note, remove the thumb from the back of the neck, then, as soon as the string is struck (which should be near or over the sounding hole) give a tremulous movement to the left hand or arm, and the note will continue to vibrate; this effect can be used with advantage in slow and pathetic music. see Andante, page 25.

29

HARMONICS.

See page 15- 3rd line.

HARMONICS are generally written in small notes indicating the strings to be struck. The figures over or under indicate the Frets. To make HARMONICS sound well, straighten the 4th or 3rd finger and lay it lightly, *exactly over the fret marked*, strike the strings near the bridge with greater force than usual, then quickly throw off the left hand fingers, to allow the harmonic sounds to vibrate.

The Harmonics will be found more fully explained in my **GUITAR SCHOOL*** pages 65 66 and 67 with Diagrams and Illustrations of the different modes adopted to express them by GIULIANI, LEGNANI, SOR, KREUTZER and NEULAND.

There is also another mode of producing Harmonics with double fingering (a double doigter) also explained with Diagrams and Examples. see pages 68 and 69. with many other effects and hints on TOUCH, TONE, and EXPRESSION.—*These are explained in my Guitar School Part 2-* Published by Boosey price 2/6*

Those who have not heard the Guitar well played, can have no idea of its beauty and sympathetic tones. Although I have endeavoured to explain all the effects in as clear and concise a form as possible, still, unless the Student can hear how they should be played, the effect cannot be realized. In the same manner as in studying a language, and not hearing the pronunciation.

*NOTICE.—The Guitar School which was 12/- is now published in a cheaper form in 2 parts at 2/6 and is now called "Guitar Tutor."

Learning the Guitar simplified by M^{rs} SIDNEY PRATTEN.

BRUDER ICH UND DU.

OLD GERMAN SONG.

VOICE.

Brother you and I, Brother you and I, We'll seek the mountain
Bruder ich und du Bruder ich und du wir schla-fen im mer
side; And where the lake's deep waters lie, Up-on its bo-som glide.
zu. Bruder ich und du Bruder ich und du wir schlafen im mer zu
Still, still where all is still, And nought but rippling wa-ters will; Sweetly, sweetly re-
still und still und im mer still weil mein madchen schlafen will stil-le stil-le
turn the winds low sigh. Sweetly, sweetly re-turn the winds low sigh.
kein gerausch ge-macht stil-le stil-le kein gerausch gemacht.

GUITAR.

Brother you and I, Brother you and I, How hap - - py shall we
Bruder ich und du Bruder ich und du wir schla - fen im mer
be; When thus beneath the moon - lit sky, We float so peace - ful -
zu. Bruder ich und du Bruder ich und du wir schla - fen im mer
ly. And where reclines the moon's pale beam, We'll think it spi - rit's
zu still und still und im mer still weil mein mädchen
eyes that gleam, Soft - - ly, soft - - ly, soft and dreami - - ly.
schla - fen will stil - - le stil - - le kein geräusch ge - macht
Soft - - ly, soft - - ly, soft and dream - - i - - - ly.
stil - - le stil - - le kein ge - räusch ge - - macht.

MARCH .

12th Drum

12th Drum

Fine

D.C.

After this the Pupil can learn a pretty March N^o 2. in 8th Divertimento. 2/6-

"GAILY THE TROUBADOUR."

The Pupil will find numbers of Songs, very easy amongst the varied Repertoire of Madame Pratten's publications should those at the end of the book be found too difficult.

VOICE.

GUITAR.

1. Gai - - ly the Troubadour touch'd his gui - tar,
2. She for the Troubadour Hope - less - ly wept,

When he was hasten - ing Home from the war.
Sad - - ly she thought of him When o - thers slept.

Sing - ing "from Palestine Hith - er I come, Lady love!
Sing - ing "in search of thee Would I might roam, Troubadour!

5 barré.

Lady love! Welcome me home."
Troubadour Come to thy home."

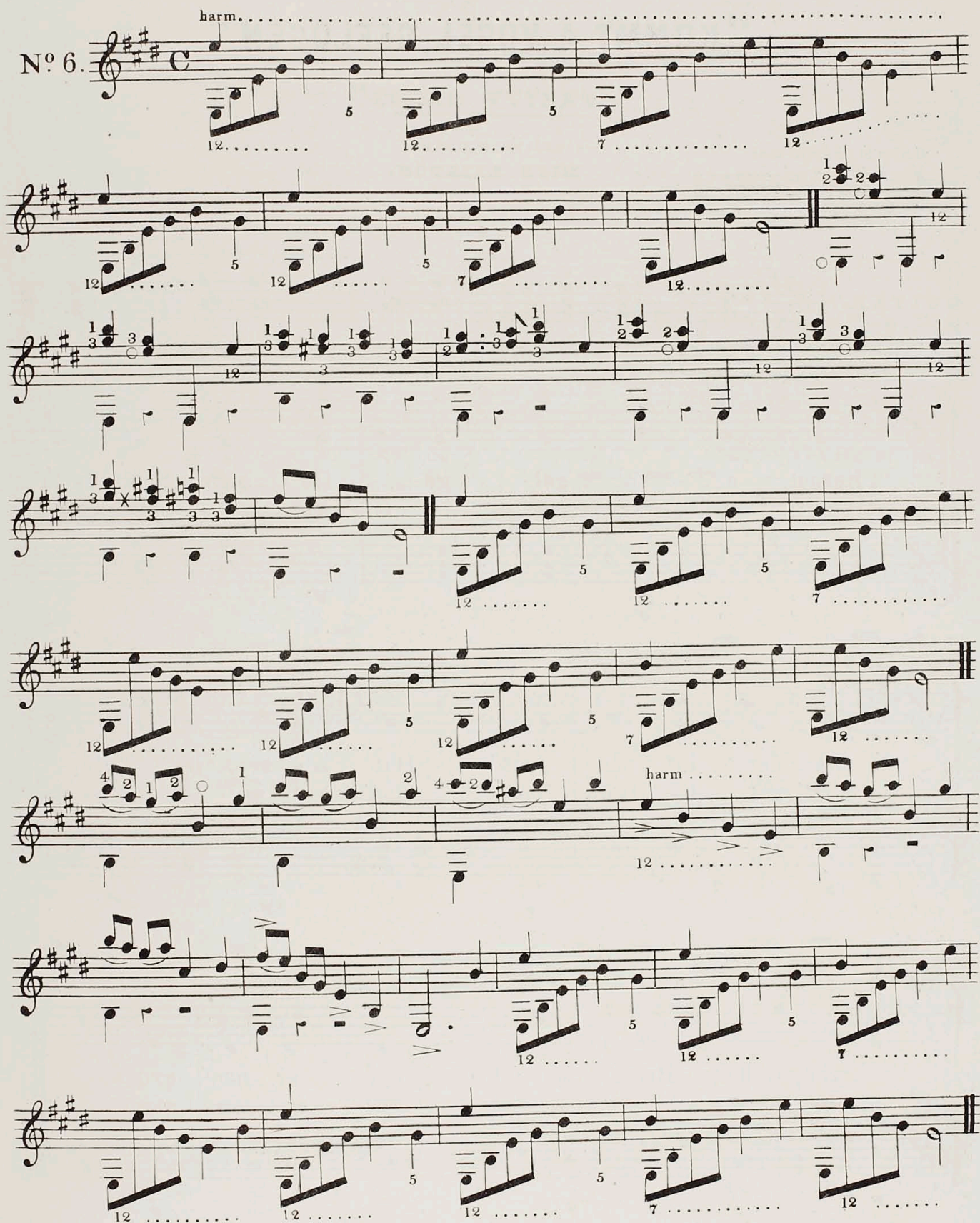
5 barré.

12th

EXERCISE FOR HARMONICS on the 12th,
7th & 5th frets; and for playing thirds on the two last strings.



GUITAR.

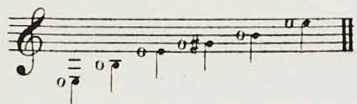
Nº 6. 

Madme R. Sidney Pratten's 18th Divertimento.

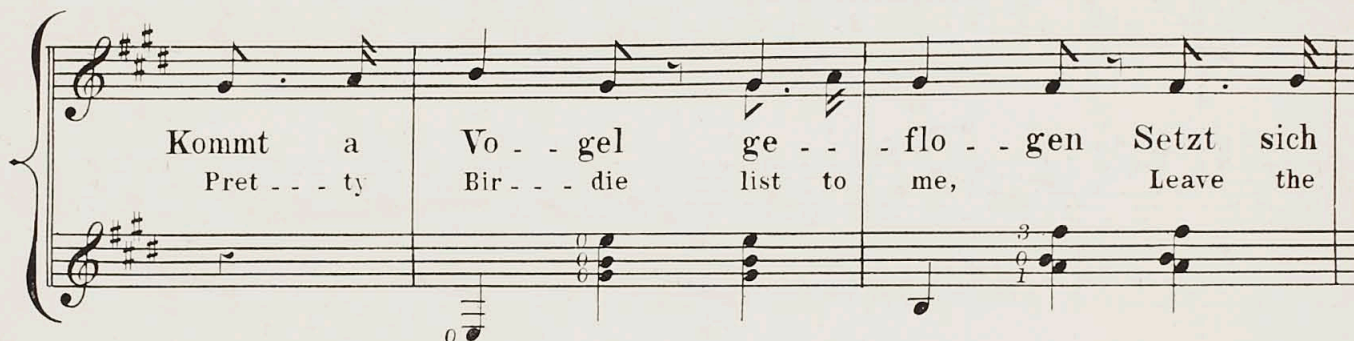
"KOMMT A VOGEL GEFLOGEN"

"PRETTY BIRDIE"

Guitar to be tuned thus.



ENGLISH WORDS BY
MISS RAILTON.



CHORUS.

GUITAR.

De a de a de, De a de a de, De a de a de a
La la la la la La la la la la La la la la la la

de a de De a de a de De a de a de De a de a de.
la la la La la la la la La la la la la la la la.

1 2 4 1 1 3 4 0 1 2 3 4

2nd VERSE.

Lieber Vo - gel fliege wei - ter, Nimm a gruss mit und a kuss Ach i
Tell her that this heart's her own, Hers to soothe or hers to break, And give

REPEAT
CHORUS.

kann di nit be gleit - en Weil i hier blei - ben muss.
this kiss - what! hast thou gone? Bir - die wait, Oh Bir - die wait.

Nº 3

LONG, LONG AGO. (By kind permission of Messrs Cramer & Co)

Nº 4.

DI TANTI PALPITI.

Nº 5.

GUITAR.

23

DANSA DA FESTA DA ROSA.

PORTUGUESE AIR.

Nº 3.

f

Dol.

f

Dol.

Dol.

p

p/p

p/p/p

MADAME R. SIDNEY PRATTEN'S 17TH DIVERTIMENTO.

Dedicated to MISS LOUISA MONTAGUE.

Guitar to be tuned thus:



NEW EDITION.

OLD GERMAN AIR.

Nº 1.

Madame R. Sidney Pratten's 17th Divertimento.

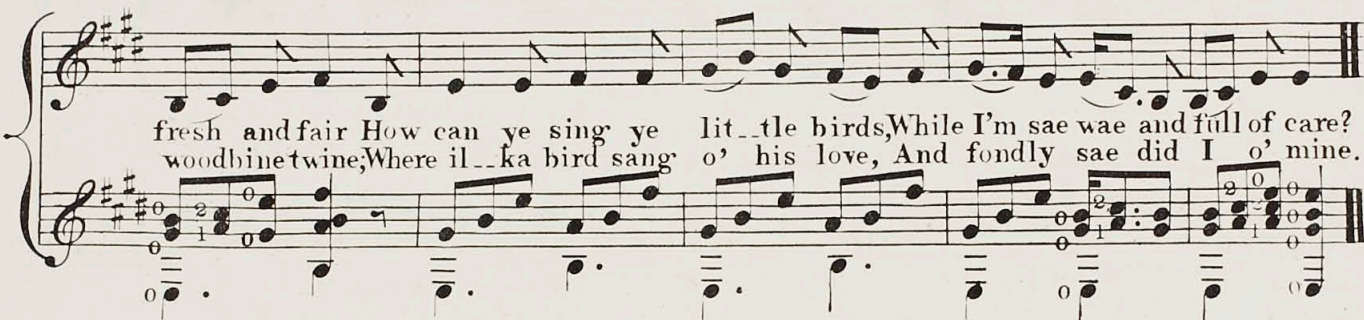
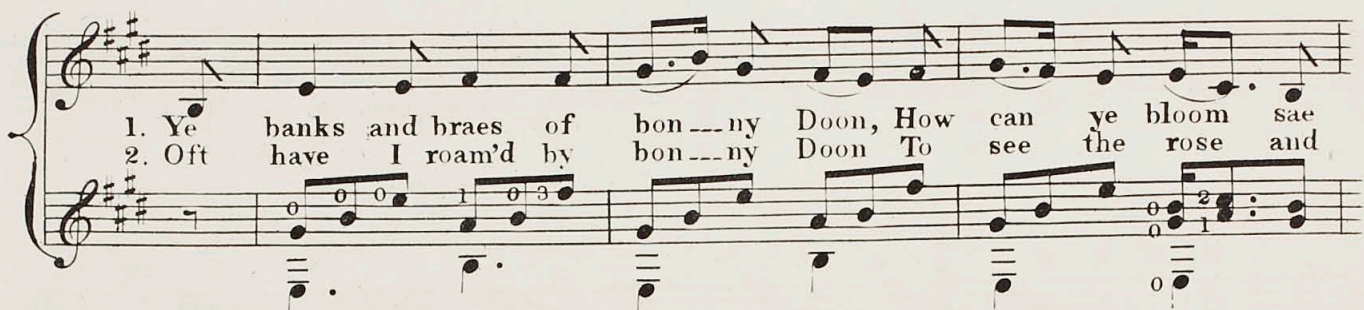
GUITAR.

The image displays a guitar score for a piece titled "Madame R. Sidney Pratten's 17th Divertimento." The score is written on seven staves, each with a treble clef and a key signature of two sharps (F# and C#). The notation includes various musical symbols such as eighth and sixteenth notes, rests, and chords. Specific performance instructions are provided: "5 barre" appears twice, "7" is written above a staff, and "12" is written above a staff. The word "Drum" is written below the staves at two different points. The score concludes with a double bar line.

Madame R. Sidney Pratten's 17th Divertimento.

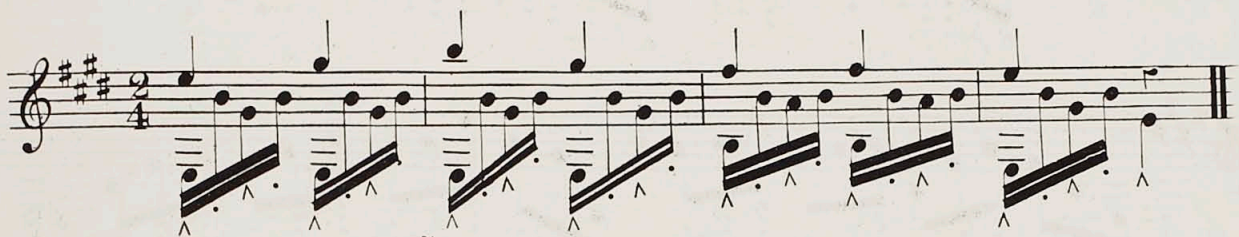
N^o 2.If too low for Voice, place
Capo dastro on 2nd. fret.

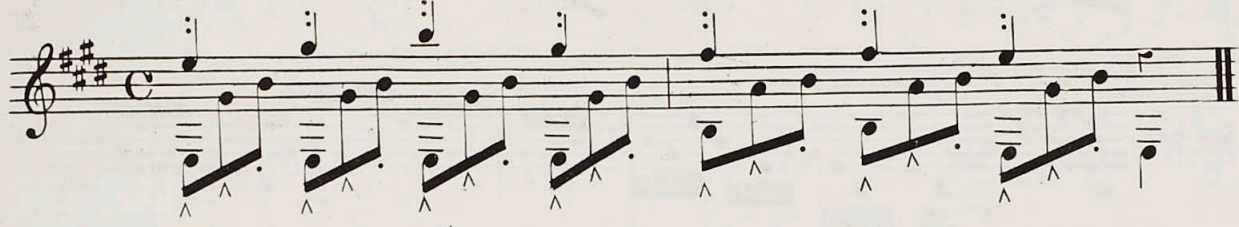
ANDANTE.

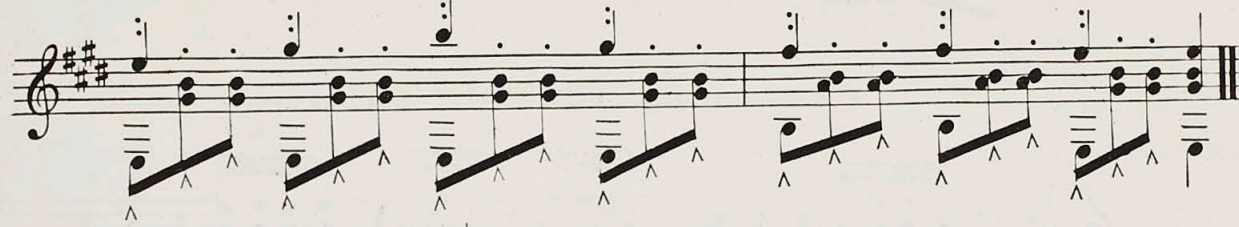
Songs. of all nations. N^o 12. Pratten.

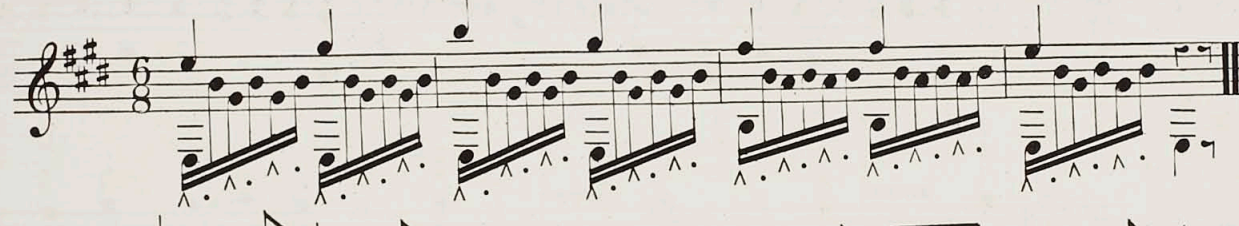
EXERCISES FOR THE RIGHT HAND.

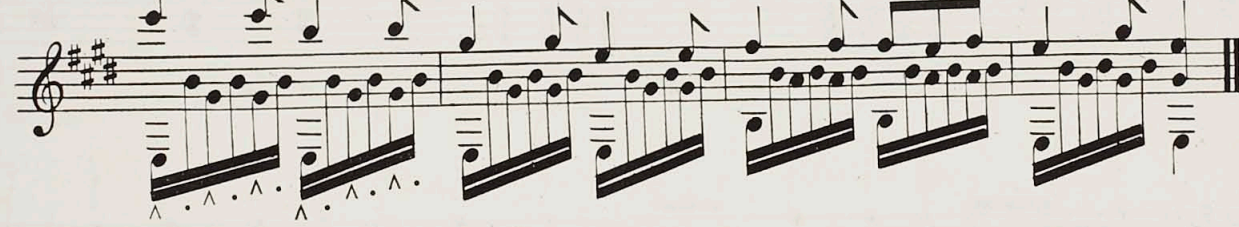
Examples of different kinds of fingering used to produce various effects.

Nº 1. 


Nº 2. 


Nº 3. 

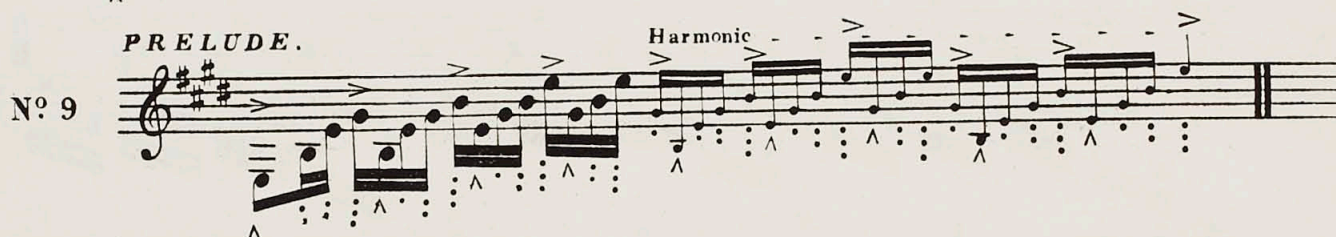
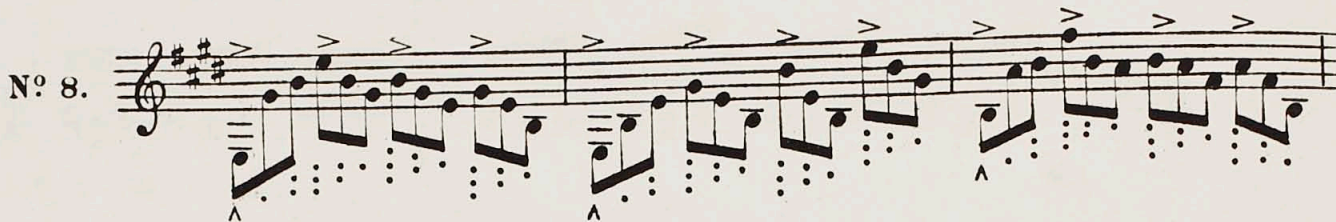
Nº 4. 

Nº 5. 

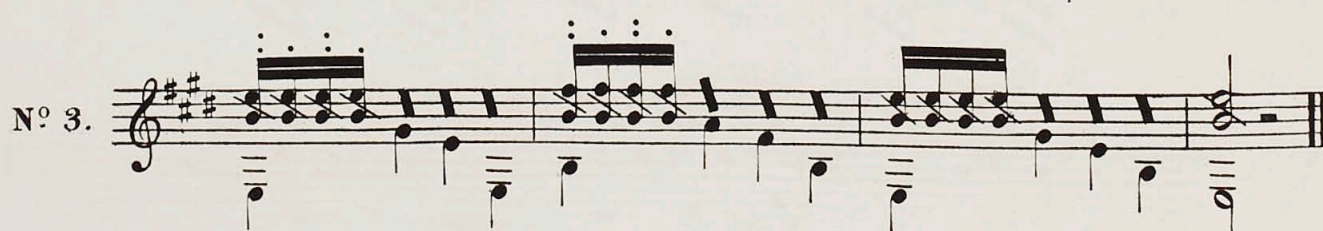
ARPEGGIOS.

Nº 6. 

Nº 7. 

EXERCISES FOR RIGHT HAND (*continued*)

EXERCISES FOR THE DASH —



GUITAR.

29

EXERCISES FOR RIGHT HAND (continued)

Nº 4.

EXERCISES for the 9th position, and fingering for the Right Hand.

Nº 1.

Extract from Mad^{me} R. S. Pratten's 9th Divertimento.

Nº 2.

Nº 3.

Mad^{re} R. Sidney Pratten's Instructions for the Guitar in E Major.

GUITAR.

EXERCISES FOR GLISSE —

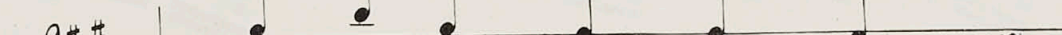
PRELUDE.

[illegible][illegible]


EXERCISES FOR THE RIGHT HAND.

Nº 1.


for passing the thumb
smoothly over the strings;



N^o. 2.




Nº 3.



EXERCISES FOR THE SLUR.

Nº 1.



A musical score for the song 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is composed of eighth and sixteenth notes, with some measures containing triplets. The lyrics are written below the staff, aligned with the notes. The song is in 2/4 time, as indicated by the '2' and '4' in the bottom left corner.

GUITAR.

Nº 2.

EXERCISES FOR OCTAVES.

Nº 1.

Nº 2.

PRELUDE.


Nº 3.

9th Position. loco

N^o 4.

The musical score for No. 4 consists of two staves. The treble staff contains a descending melodic line starting on G4 and ending on E3, with a final double bar line. The bass staff contains a series of eighth notes, mostly on the G3 and F3 lines, with some notes on the E3 line. Above the treble staff, a guitar-style fretboard diagram is shown, with a thick black line indicating the descending pitch contour. Fingering numbers (1, 2, 3, 4) are placed above the notes to indicate fingerings. The diagram shows a sequence of notes corresponding to the treble staff, with a final double bar line at the end.

Nº 5.



Nº 6. 

Nº 7. 

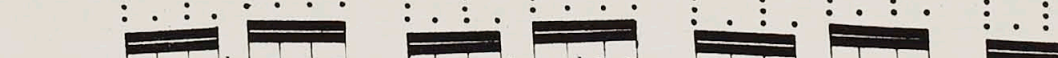
EXERCISES IN SIXTHS.

Nº 8.

Nº 9.

The first system of the musical score is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of a series of eighth and sixteenth notes, many of which are beamed together in groups of three or four. Fingering numbers (1, 2, 3, 0) are written below the notes. The system concludes with a double bar line.

Nº 10.



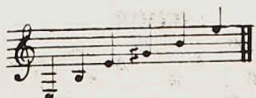
33

Mad^m. R. S. Pratten's Instructions

AULD LANG SYNE.

Royal
Academy
of Music
Library

Guitar to be tuned thus:



Arranged for the Guitar
by *Madme C. J. Pratten.*

N^o 1.

ANDANTE

1. Should auld acquaintance be forgot, And never brought to mind? Should
2. We twa ha'e run a-bout the braes, And pu'd the gowans fine But we've

0 0 0 0 0 0 0 0 1 0 3 0 1 0 3 0 0 0 0 0 0 0 0 0 1 1 1 1

0 0 0 0 0 0 0 0 1 5 barre

auld acquaintance be forgot, And days o' lang' syne? For auld lang
wander'd mony a wea-ry foot Sin' auld lang' syne.

0 0 0 0 0 0 0 0 1 0 3 0 1 0 3 0 3 3 1 1 0

0 0 0 0 0 0 0 0

syne, my dear, For auld lang' syne, We'll tak' a cup o' kindness yet For

auld lang' syne.

4 4 1 1 0 3 0 3 3 0 2 2 0

0 0 0 0 0 0 0 0 1 1 1 1 1 1 1 1

3
We twa ha'e paidlet in the burn,
Frae morning sun till dine;
But seas between us braid ha'e roar'd
Sin' auld lang' syne.
Cho^s For auld lang' syne, my dear, &c.

4
And there's a hand, my trustie feire,
And gi'e's a hand o' thine;
And we'll tak' a right gude-willie-waught
For auld lang' syne.
Cho^s For auld lang' syne, my dear, &c.

After this the Pupil may learn "ROUSSEAU'S DREAM" "HOME SWEET HOME" or
"OH SUSANAH" each with Variations.

YE BANKS AND BRAES.

ANDANTE.

VAR. I.

Mrs. R. S. Pratten's 3rd Divertimento.

Harmonics.
Frets
12 7 12 7 12 7 12 7 12 Nat. Nat. 7 12 7 12 7

V. A R. 2 .

strings

THERE'S NAE LUCK ABOUT THE HOUSE.

MODERATO.

9th position

loco

Barre 5th

Barre 5th

5 barre.

The musical score is written for guitar in G major (one sharp) and 2/4 time. It consists of eight staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo marking 'MODERATO.' is placed to the left of the first staff. The score includes various musical notations: eighth and sixteenth notes, rests, and fingerings (1, 2, 4). A '9th position' marking is above the first staff. A 'loco' marking is above the second staff. 'Barre 5th' markings appear below the second and third staves. The fourth staff features circled chords. The fifth staff has circled chords with a plus sign (⊕) below them. The sixth staff has a '5 barre.' marking above it. The seventh staff includes a triplet of eighth notes. The eighth staff ends with a double bar line. The score is attributed to 'Madrig. R. S. Pratten's 3rd Divertimento.' at the bottom left.

Madrig. R. S. Pratten's 3rd Divertimento.

38

GUITAR.
PASSO-DOBRE.

PORTUGUESE AIR.

Nº 5.

f

Dol.

3^d position.

5th position

7 barre.

5 barre.

7 barre.

Madme R. Sidney Pratten's 23^d Divertimento.

GUITAR.

P O L K A .

PORTUGUESE.

Nº 4.

The musical score is written for guitar in treble clef, with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of nine staves of music. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several triplets indicated by a '3' over a bracket. Fingering numbers (0, 1, 2, 3) are placed below the notes. A '7th' is written above a note on the sixth staff. The score ends with a double bar line and repeat dots on the ninth staff.

Mad^{me} R. Sidney Pratten's 23^d Divertimento.

"AH CHE LA MORTE."

Dedicated to the Rt. Hon.
LADY MARIA COVENTRY.

(FROM IL TROVATORE.) Arranged for the Guitar by
MADAME R SIDNEY PRATTEN.

GUITAR.

Ah! che la morte o - gno ---- ra E tarda nel ve -

nir A chi de - si - a a chi de - si - a mo - rir Ad di -

o addio Leono - ra ad di - o. Ah! che la mor - te è tarda nel ve -

nir ad di - o addio Leo - no - ra addi - o.

Scon -

No. 13 of Madame R. S. Pratten's Songs for the Guitar.

to col sangue mi o L'a mor che posi in

te Non ti scor dar non ti scordar di me Ad

di o Leo nora ad di o ad di o.

Sconto col san gue mi o L'amor che posi in te Non ti scor

dar non ti scordar di me. Addio, Leo no ra ad di o ad

di o

cen do.

12 har.

f *ff* *ff*

cres

4th barre *5th*

No 13 of Madame R. S. Pratten's Guitar Songs.

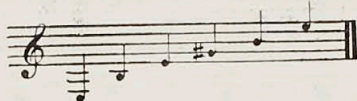
O WILLIE WE HAVE MISS'D YOU. (AMERICAN.)

ARRANGED FOR THE GUITAR BY

MADAME R. SIDNEY PRATTEN.

DEDICATED TO
MISS DENT.

Guitar to be
tuned thus.



VOICE. Oh! Willie is it you dear Safe, safe at home, They

GUITAR. *ritard:* *accel:*

did not tell me true dear, They said you would not come, I heard you at the gate, And it

made my heart rejoice For I knew that welcome footstep, And that dear familiar voice Making

music on my ear, In the lonely midnight gloom O Willie we have miss'd you Welcome welcome home.

pp

VII.

(2^d r:) We've long'd to see you night - - ly, But this night of all, The
(3^d r:) The days were sad with - out you, The nights long and drear, My

fire was blazing brightly, And lights were in the hall. The little ones were up, Till 'twas
dreams have been about you, O welcome Willie dear. Last night I wept and watch'd, By the

ten O'Clock and past, Then their eyes began to twinkle, And they're gone to sleep at last But they
moonlight's cheerless ray, Till I thought I heard your footstep, Then I chas'd my tears away. But my

listen'd for your voice, Till they thought you would not come: O Willie we have miss'd you,
heart grew sad a - gain, When I found you did not come: O Willie we have miss'd you,

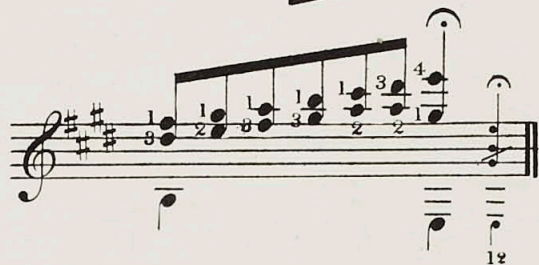
Welcome welcome home.
Welcome welcome home.

The musical score is written for guitar, featuring a treble and bass staff. The key signature has three sharps (F#, C#, G#). The piece includes vocal lines with lyrics and guitar accompaniment with tablature. The lyrics tell a story of longing and welcome. The score ends with a double bar line.

TWENTY THIRD DIVERTIMENTO.

by MADAME R. SIDNEY PRATTEN.

Guitar to be tuned thus:



Nº 1.

f *Dol.* *f*

9th Pos *ritard.* *glisse* *2nd string.*

2nd string.

Dol. *7 barre* *12 harm.* *7 harm.* *5*

Madame R. Sidney Pratten's 23^d Divertimento.

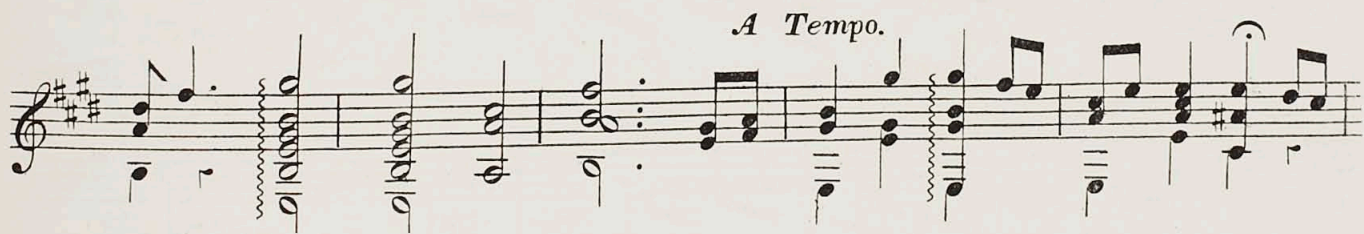
GUITAR.

EIGHTEENTH DIVERTIMENTO (EXPRESSIVE.)

by CATHARINA JOSEPHA PRATTEN.

(Madme R. Sidney Pratten.)

Guitar to be tuned thus:



GUITAR.

ANNIE LAURIE.

by kind permission of Mr. Lonsdale.

[illegible]

Mad^{me} R. Sidney Pratten's 18th Divertimento.

Nº3

Mad m...

GUITAR.

Nº3.

12 7 5 7 12 7 12 7 5 7 12 7 12

7th Barre

loco

7th Barre.

12 7 5 7

12 7 12 7 5 7 12 7 . . . 12

Mad^{me} R. Sidney Pratten's 18th Divertimento.

48

GUITAR.

"O CARA MEMORIA."

Nº 4. ITALIAN AIR.

This musical score is for a guitar piece titled "O CARA MEMORIA." (Italian Air). It is numbered 4. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score consists of four staves. The first staff contains a melody with various fingerings indicated by numbers 1, 2, 3, 4. The second and third staves feature a complex, fast-paced accompaniment with many sixteenth and thirty-second notes. The fourth staff continues the accompaniment. The piece ends with a double bar line.

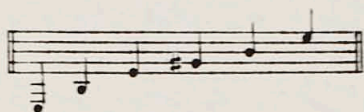
ROUSSEAU'S DREAM.

Nº 5.

This musical score is for a guitar piece titled "ROUSSEAU'S DREAM." It is numbered 5. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score consists of three staves. The first staff contains a melody with fingerings 1, 2, 3. The second and third staves feature a complex, fast-paced accompaniment with many sixteenth and thirty-second notes. The piece ends with a double bar line.

Mad^{me} R. Sidney Pratten's 18th Divertimento.

The Guitar to be tuned thus



ROBIN ADAIR.

ANDANTE.

V A R :

121 0 141 2 141 0 131 0 131

loco

0 0 10 4 1 0 2 1 3 1 3 1 2 1 4 0 1 0 2 1 0

4 2 1 1 3



To MISS HAMMOND.
of
LIVERPOOL.

MADAME R. SIDNEY PRATTEN'S EDITION OF THE COMPOSITIONS OF
No. 39.
LEONARD SCHULZ.

The above being a continuation of Madame R. Sidney Pratten's Repertoire for the Guitar for the use of her pupils

GRAND MARCH.

MAESTOSO.

f

harm:

harm:

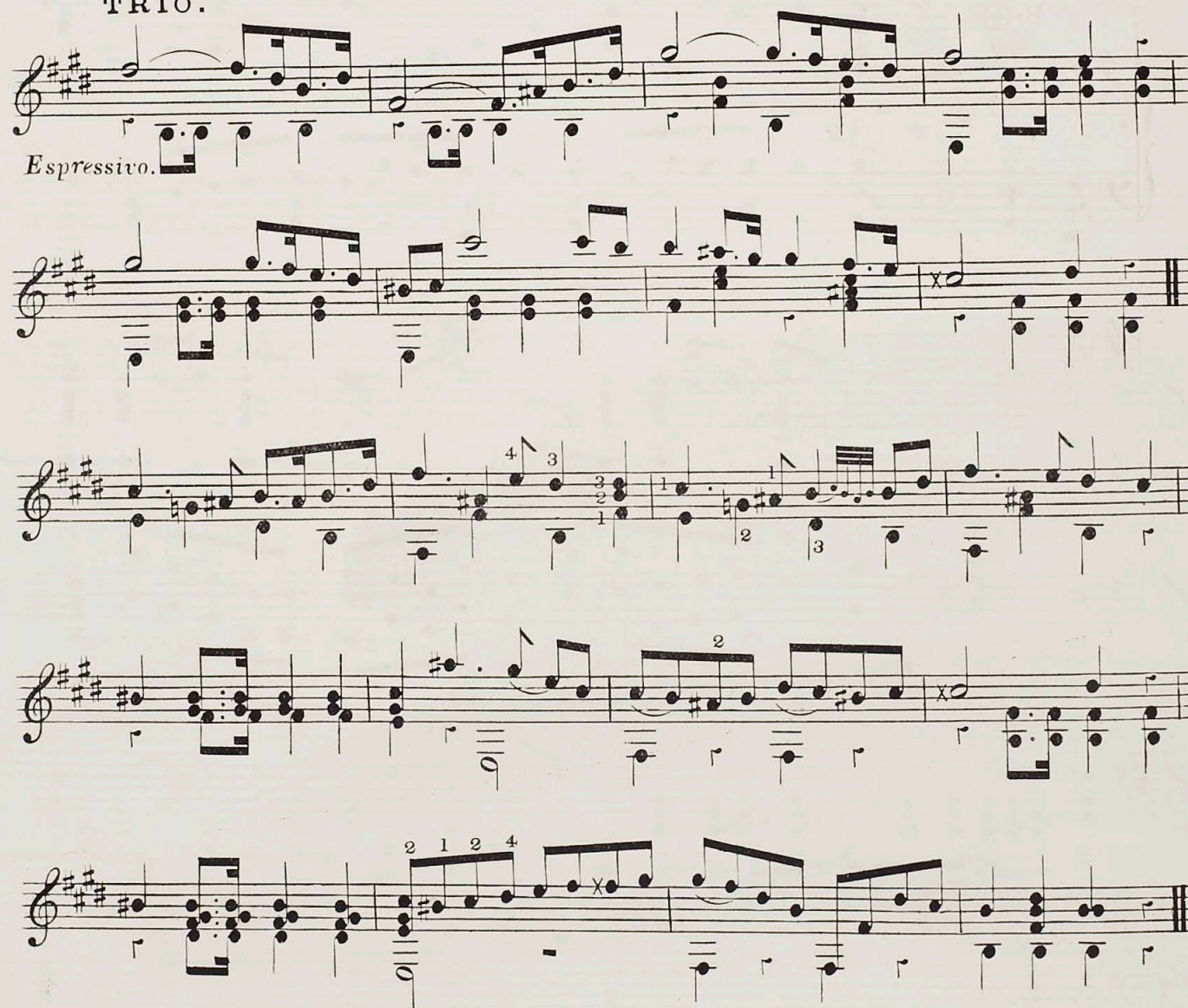
harm:

harm:

nat:



TRIO.

Espressivo.

GUITAR.

53

harm:

nat:

harm:

barre 4th fret.

PIU ALLEGRO.

BENEDETTA SIA LA MADRE.

arranged by C. J. PRATTEN.

Guitar to be tuned thus:



ANDANTINO.

VOCE. Be - ne - det - ta sia la Ma - dre che ti

12 harm.

GUI TARE. fe - - ce co - si bel - la, sei la più gen - til Don - zel - la nel bel

fior di gio - ven tu; È vez - zo - - so il tuo sem - bian - te di que -

gli oc - chi sono a - man - te; via tu sei la gio - ja mi - - a be - ne -

det - - - ta statti in su. Be - ne -

det - - ta sia la ma - dre che ti fe - - - ce co - si bel - - la, sei la

più gentil Danzel - - la nel bel fior di gioven tū; È vez -

zo - - so il tuo sem - bian - te di quegli oc - - - chi so no a - man - te via tu

sei la gio - ja mi - - a be - ne - det - - - ta statti in sū.



MADAME R. SIDNEY PRATTEN'S REPERTOIRE FOR THE
GUITAR.
No. 27.

THE DUKE OF CAMBRIDGE'S GRAND MARCH.

DEDICATED TO
MISS BUTT.

Guitar to be tuned
thus:

GUITAR.

TRIO.

pp

dolce.

f

dolce.

f

1st time.

2nd time.

dolce.

ff Last time only.

PRELUDES FOR THE GUITAR.

The following are not intended to be played in strict time, but are written for the purpose of cultivating and acquiring elegant effects of expression and light and shade which are so exquisite on the Guitar.

*** Nº 1.** 4th barre. 12th harm: 4 4 4 2 2

Nº 2. 12th harm: 4 4 4 2 2

Nº 3. 12th 5th

Nº 4. TUNING PRELUDE. harm: 0

Nº 5. harmonies. 12th 7 5 7 12

Nº 6. 2 2 4 2 1 1 *rall.* *f*

Nº 7. *ff*

* tune thus E MAJOR.

dim: *ral* *len* *tan* *do*

Nº 8. *Presto.*

ppp

harm: *ff*

rall:

Nº 9. *Espressivo.*

0 1 0 3 0 *4 4 4 4*

Nº 10. *Andante.*

Jocoso. *rall:* *cres*

Nº 11.

harm: *harm:* *harm:* *2d String.* *4th Silver String.*

Adagio.

4 4 4 4 3 1 *1 1 4 2 2 1*

MADAME R. SIDNEY PRATTEN'S REPERTOIRE FOR THE GUITAR.

N^o 43 .

GOD SAVE THE QUEEN.

Guitar tuned thus.

5 barre.

5 barre.

5 barre.

5 barre.

5 barre.

5 barre.

f

f

f

f

f

f

God save the Queen. (Guitar)

GUITAR.

61

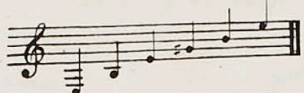
RULE BRITANNIA.

The musical score for 'Rule Britannia' is presented in a single system with seven staves. The first staff is the main melody in treble clef, starting with a forte (*f*) dynamic. The second staff continues the melody with fingerings (1, 4, 1, 2) and a 'Dol.' (dolce) marking. The third staff shows further melodic development with fingerings (0, 4, 2, 0) and accents (^). The fourth and fifth staves are grouped under a brace and labeled 'or' and 'Easy' respectively, providing a simplified version of the melody. The sixth staff returns to the main melody with a forte (*f*) dynamic and an accent (^). The seventh staff concludes the piece with a final forte (*f*) dynamic and an accent (^).

PECCHHE QUANNO ME VIDE.

arranged by C. J. PRATTEN.

Guitar to be
tuned thus:



VOCE. *Pecche quanno me vi - - de t'engrif-fe comm' a*

5 Barre.

gat - to? Nenne, che t'aggio fat - to, ca nò me puoje ve - dè? Ah!

4 Barre.

ghia - stem - mà vur - ri - - a lo jour - no che t'a - ma - je, Io te

5 Barre.

vo - glio be - ne as - sa - - je e tu non pienz' a me, io te

vo - glio be - ne as - sa - - je, e tu non pienz' a me.



MADAME SIDNEY PRATTEN'S

SOLOS FOR THE GUITAR

carefully fingered for the use of her pupils.

For further list of music and songs see descriptive catalogue price one shilling on application.

Farewell to the old year Solo in D 2/6	60.	TREUE LIEBE. A MAJOR.....	S. D. 2. 6.	77.	FORGOTTEN. D MAJOR.	
		KELPIES' DANCE. A MINOR.....	2. 6.	78.	EVENTIDE. A MAJOR.	
	64.	PRELUDES. (ORIGINAL).....	1. 6.	79.	DANSE FANTASTIQUE. A MINOR.	
	66.	EASY PIECES.	1. 6.	80.	ELFIN'S REVELS. E MINOR.	
	67.	PRETISSIMO. BY LEGNANI.	2.—	81.	DANCE OF THE MARIONETTES.	
	68.	LES ADIEUX. BY SOR.....	3.—		IN G MAJOR.	
	69.	DUETS 2 GUITARS SPANISH AIRS.	3.—	82.	SPANISH ROMANCE.	
	71.	FAIRY SKETCHES.			IN A MINOR & A MAJOR.	
		"QUEEN MAB." D MAJOR. }	2. 6.	83.	DANCE OF THE WITCHES.	
		"PUCK." A MINOR. }			A MINOR.	
	71 A.	"QUEEN MAB" as Duet for 2 Guitars....	2. 6.	84.	TWILIGHT. A MAJOR.	
	72.	SEHN SUCHT. A MAJOR. }	2. 6.	85.	QUICK STEP.	
	73.	WEARY. A MAJOR		86.	DUET. TWO GUITARS.	
	74.	EVENING SONG. G MAJOR. }		87.	MOONLIGHT. E MAJOR.	
	75.	DREAMING OF THEE. A MAJOR. }	3.—	88.	"ALICE." IMPROMPTU. G MAJOR.	
	76.	"COQUETTE." A MAJOR.		89.	SPANISH DANCE. E MINOR.	
Nº 110. Moorish Dance in E minor Solo 2/6 Nº 111. March of the Fairies in D Solo 2/6				90.	WAYWARD. AS A SOLO OR DUET FOR 2 GUITARS	
				91.	SADNESS. D MINOR & D MAJOR.	
				92.	A LOST LOVE. A MAJOR.	
				93.	A LAMENT. D MAJOR.	
				94.	ADDIO, DEL PASSATO. TWO GUITARS.	

A Drawing of M^{me} Sidney Pratten's *right hand*, showing the positions for striking the strings, with explanations. drawn by Fred: Cotman. Price 2/6.

FAVORITE SOLOS FOR THE GUITAR

TUNED IN E MAJOR.

Danish March Solo or Duett. 2 Guitars in A major 2/6	3rd.	DIVERTIMENTO ON SCOTCH AIRS.	S. D. 2. 6.	30th.	Do. "ABSENCE." IN E MINOR.	S. D. 2. 6.
	8th.	DITTO. THREE MARCHES. ORIGINAL.	2. 6.	32nd.	Do. DUET. EASY & EFFECTIVE.	3. —
	—	PIANOFORTE ACCOMPANIMENT AD LIB:	2. 6.	33rd.	Do. TWO ORIGINAL AIRS AND SE LECTIONS "BOHEMIAN GIRL" }	2. 6.
	12th.	Do. OH. SUSANNAH. WITH VARIATIONS.	2. 6.	* 37th.	Do. GARIBALDI'S MARCH.	2. 6.
	14th.	Do. IRISH AIRS.	2. 6.		(ALSO AS DUET FOR TWO GUITARS.)	2. 6.
	15th.	Do. AURORA AH SORGERIA. OH NANNY. AND AULD ROBIN GREY.	2. 6.	—	PIANOFORTE ACCOMP: AD LIB:	2. 6.
	19th.	Do. TURKISH MARCH.	2. 6.	51st.	HOME SWEET HOME. WITH VAR ^s	2. 6.
	—	PIANOFORTE ACCOMP: (AD LIB:)	2. 6.	* 56th.	MILITARY MARCH.	1. 6.
	20th.	Do. TEARS & SCHERZO. ORIGINAL.	2. 6.		(ALSO AS DUET FOR TWO GUITARS.)	1. 6.
	21st.	Do. LORD RAGLAN'S MARCH.	2. 6.	57th.	PRELUDES.	2. —
	—	PIANOFORTE ACCOMP: (AD LIB:)	3. 6.	58th.	HUNGARIAN MARCH.	2. —
	24th.	Do. AIR LUCIA DE LAMMERMOOR WITH BRILLIANT VARIATIONS.	2. 6.	* 59th.	INDIAN MARCH.	2. —
	25th.	Do. REVERIE. R. S. PRATTEN.	2. 6.		(ALSO AS DUET FOR TWO GUITARS)	2. 6.
	26th.	Do. SERENADE. (BRILLIANT).	2. 6.	62nd.	FANT: ON MALBROOK.	2. 6.
	27th.	Do. DUKE OF CAMBRIDGE'S GR. MARCH.	1. 6.	61st.	GERMAN MARCH. DUET. GUITAR AND PIANO.	4. —

INSTRUCTIONS FOR THE GUITAR

TUNED IN E MAJOR. 10. 6.

* N.B. 2^d Guitar parts to GARIBALDI, MILITARY & INDIAN MARCHES. 2/6

